

4-6-2003

Concert: Stanislav Ioudenitch with Syracuse Symphony Orchestra

Stanislav Ioudenitch

Syracuse Symphony Orchestra

Daniel Hege

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Recommended Citation

Ioudenitch, Stanislav; Syracuse Symphony Orchestra; and Hege, Daniel, "Concert: Stanislav Ioudenitch with Syracuse Symphony Orchestra" (2003). *All Concert & Recital Programs*. 2630.
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The Rachel S. Thaler Concert Pianist Series



Stanislav Ioudenitch

with the Syracuse Symphony Orchestra
Daniel Hege, Music Director

*Sunday
April 6, 2003
3:00 p.m.
Ford Hall
James J. Whalen
Center for Music
Ithaca College*



Stanislav Ioudenitch is one of the world's most promising young artists. With rich detail of color and gesture and enormous sophistication of line and form, he won the gold medal at the 11th Van Cliburn International Piano Competition, in 2001. He also netted top prizes at the Busoni, Kapell, and Maria Callas competitions as well as the Palm Beach Invitational and the New Orleans International Piano Competitions.

Born in Tashkent, Uzbekistan, Ioudenitch studied with Dmitri Bashkirov in Madrid and attended Italy's prestigious International Piano Foundation Theo Lieven. He also studied with Sergei Babayan at the Cleveland Institute of Music and Robert Weirich at the University of Missouri-Kansas City, where he is now on the faculty as artist in residence. His strong individuality and musical conviction have enchanted audiences throughout Europe, the United States, and the former Soviet republics.

Last night Ioudenitch made his Carnegie Hall debut, performing Tchaikovsky's Piano Concerto no. 1. He appeared with the Syracuse Symphony Orchestra, led by music director Daniel Hege. The concert was the orchestra's fifth at Carnegie Hall.

The **Syracuse Symphony Orchestra** performs an array of concerts, from classical to chamber orchestra to pops, for audiences throughout central and northern New York. Founded in 1961, the SSO quickly evolved from a community orchestra into a nationally acclaimed, fully professional resident orchestra. Now the 45th largest orchestra in the United States, the SSO has 75 musicians and a conducting staff of international caliber.

Daniel Hege was named music director of the SSO in 1999. Among America's finest young conductors, Hege is renowned for his fresh interpretations of standard repertoire and his commitment to creative programming. He made headlines in 1990 when he won a national conducting competition and became music director of the Young Musicians Foundation Debut Orchestra. He has since held conducting positions with numerous orchestras, including the Baltimore Symphony Orchestra, where he spent six years. Today, in addition to leading the SSO and performing as guest conductor with orchestras across the United States, Hege is music director of the Newton Mid-Kansas Symphony Orchestra.

Syracuse Symphony Orchestra
Daniel Hege, Conductor
Stanislav Ioudenitch, Piano

Scherzo à la russe (1944)

IGOR STRAVINSKY
(1882–1971)

Concerto no. 1 in B-flat Minor
for Piano and Orchestra, op. 23

PYOTR ILYICH TCHAIKOVSKY
(1840–93)

Allegro non troppo e molto maestoso

Andantino semplice

Allegro con fuoco

Mr. Ioudenitch, Piano

INTERMISSION

Symphony no. 5 in B-flat Major, op. 100

SERGEY PROKOFIEV
(1891–1953)

Andante

Allegro moderato

Adagio

Allegro giocoso

Patrons are requested to silence signal watches, pagers, and cell phones.
The use of camera and recording equipment is prohibited by law.

Syracuse Symphony Orchestra performances are made possible with public funds
from Onondaga County, the National Endowment for the Arts, the Natural Heritage Trust,
and the New York State Council on the Arts, a state agency.
US Airways is the carrier of choice for the SSO.

Stanislav Ioudenitch is represented by the Van Cliburn Foundation.

PROGRAM NOTES

Scherzo à la russe (1944)

IGOR STRAVINSKY

When Stravinsky moved to Hollywood in the early 1940s, movie producers sought him out to score their films. Sometimes he was sufficiently interested in a project to begin a composition, only to abandon it later; occasionally the studios rejected a finished work. Undeterred, Stravinsky would recycle parts of the material in such compositions as *Norwegian Moods*, *Ode*, and *Scherzo à la russe*.

The scherzo, named after a piano piece by Tchaikovsky (op. 1, no. 1) and originally intended for a war film set in Russia, assumed its present form in response to a commission from jazz musician Paul Whiteman (1890–1967). Stravinsky geared the scherzo for Whiteman's jazz ensemble, specially including a place in the score for five saxophones and a guitar. Later, the saxophones were replaced by horns when Stravinsky adapted the work for symphony orchestra.

The Italian word *scherzo* means "joke," but ever since Beethoven used the term for the third movement in most of his symphonies, it has come to mean a work ranging from joyous animation to furious energy and usually with a vital rhythmic impulse. The symphonic scherzo theme is often contrasted with a quieter middle section known as the trio, so that the musical form is ternary (A-B-A). Yet in this very brief scherzo, Stravinsky employs two trio sections: its form could be summarized as A-B-A-C-A.

The composition originally meant for a film is marchlike and folkish in character, a backward glance perhaps, as Stravinsky scholar Roman Vlad suggests, to the Russian dance in the composer's early ballet *Petrushka*. It is also an affectionate, at times whimsical, tribute to Mother Russia. Scarcely four minutes long, the buoyant *Scherzo à la russe* exemplifies Stravinsky's unique and exquisite orchestration.

Concerto no. 1 in B-flat Minor for Piano and Orchestra, op. 23

PYOTR ILYICH TCHAIKOVSKY

Tchaikovsky began work on his first piano concerto after completing his fourth opera, *Vakula the Smith*, and returning to his duties at the Moscow Conservatory in September 1874. Although his medium, like Berlioz's, was the orchestra, Tchaikovsky turned to the piano, redefining the concertante medium by writing extended passages where the piano accompanies the orchestra. Balancing this collaboration, the demanding piano solo, with its unexpected cadenzas, is crucial to maintaining the polarity of expression between soloist and orchestra. Tchaikovsky finished the work in December 1874 and played it for his patron and friend at the conservatory, Nicholas Rubinstein.

Rubinstein reacted badly, a bitter blow to the composer. "It appeared that my concerto was worthless . . . unplayable," he wrote three years later. "There were only two or three pages that could be retained . . . the rest would have to be scrapped or completely revised." Nonetheless, Tchaikovsky refused to change a single note, heartened by conductor-pianist Hans von Bülow's offer to lead the concerto's world premiere in Boston in 1875. Tchaikovsky was delighted with the audience's response: "Think what healthy appetites these Americans must have; each time, Bülow was obliged to repeat the whole finale of my concerto! Nothing like this happens in my country."

Since then the concerto has probably become the most popular of all piano concertos. Yet Rubinstein, who ultimately championed the work, was not entirely wrong in his criticism. Tchaikovsky permitted some alterations in the piano part for an 1876 performance, all of which were included in the second edition (1879). Later still, for the third edition (1889), Tchaikovsky rewrote the piano chords accompanying the introductory theme so that they spanned the full length of the keyboard, thus producing the majestic effect known so well today.

The vigorous Ukrainian theme in the first movement is the “blind beggar tune” about which Tchaikovsky said: “It is curious that in Little Russia [Ukraine] every blind beggar sings exactly the same tune with the same refrain.” This lively tune is well matched in the main body of the movement by two of the composer’s own themes, one charmingly lyrical, the other resembling a folk dance that lends itself to dramatic sequences in the development section.

At the concerto’s center is the beautiful slow-movement *andantino*, with its tender melody first given to the flute and taken up by the piano toward the close. With the rondo finale, the music returns to the energetic mood of the first movement. To balance this, Tchaikovsky provides a D-flat major melody, meltingly beautiful when we first hear it, which returns toward the end to magnificently round off the concerto.

Symphony no. 5 in B-flat Major, op. 100

SERGEY PROKOFIEV

On January 13, 1945, as Prokofiev mounted the podium to conduct the premiere of his fifth symphony, the silent Moscow hall reverberated with the thunder of cannons fired in celebration of the Red Army’s advance into Nazi Germany. Given the patriotic overtones of the symphony the audience would hear that evening, it was an auspicious moment.

The fifth symphony, cast in a mold acceptable to the Soviet bureaucracy and public alike, stands as one of Prokofiev’s finest scores. The grandly romantic first-movement *andante* is in sonata-allegro form, and the most thrilling part is surely the coda. Just when the movement appears to be drawing to its close, Prokofiev gives us his mightiest rendition of the already expansive opening theme. Here the theme builds strenuously and heroically on the heavy brass to bring the movement to a stunning conclusion.

The scherzo is incisive and satirical in the manner of the *Lieutenant Kijé* suite, and it is underpinned throughout by a motoric rhythmic ostinato. The trio section is introduced by a whimsical chordal theme in the woodwinds, and the return of the scherzo theme is somewhat disguised by being a much slower version in which Prokofiev uses the lower register of the trumpets. The music eventually speeds up to its original tempo and remains vigorous and lively thereafter.

Triplets act as a hypnotic undercurrent in the third-movement *adagio*. From the quiet melody first heard in the clarinet to the darker music in the middle, Prokofiev evokes powerful emotions. Reference to the expansive opening theme of the first movement provides the gateway to the brilliance of the energetic finale, which, for all its fanciful orchestration and effects, never loses its power and momentum.

In a radio interview Prokofiev said of the symphony, “I wanted to sing the praises of the free and happy man—his strength, his generosity, and the purity of his soul.” The work is clearly that of a contented soul.

Syracuse Symphony Orchestra

VIOLIN I

Andrew Zaplatynsky,
concertmaster
Jeremy Mastrangelo,
associate concertmaster
Vladimir Pritsker
Cristina Buciu
Michael Bosetti
Fred Klemperer
Susan Jacobs
D. J. Igelsrud
Heather Fais-Zampino
Daniel Kim
Debra Trudeau
Lucille Teufel
Margaret Cooper

VIOLIN II

Rose MacArthur, principal
Petia Radneva-Manolova*
Fedor Saakov
Anita Gustafson
Janet Masur-Perry
Susan Harbison
Sonya Williams
Amelia Christian
Sara Mastrangelo
Katie Worley

VIOLA

Eric Gustafson, principal,
Mrs. B. G. Sulzle Chair
Cen Wang*
Kit Dodd
Carol Sasson
Marywynn Kuwashima
Judith Manley Dreher
Li Li
William McClain
Simon Ertz

CELO

Eduard Gulabyan, principal,
Mrs. L. L. Witherill Chair
Lindsay Groves*
Gregory Wood*
Heidi Hoffman
Walden Bass
George Macero
Benjamin Wensel
George Teufel

CONTRABASS

Edward Castilano, principal
Peter Dean*
Angel Sicam
Darryl Pugh
Michael Fittipaldi

FLUTE

Deborah Coble, principal
Cynthia Decker*
Linda Greene

PICCOLO

Linda Greene

OBOE

Philip MacArthur, principal
Patricia Sharpe**
Daniel Carno

ENGLISH HORN

Daniel Carno

CLARINET

Allan Kolsky, principal
Victoria Bullock
John Friedrichs**

BASS CLARINET

John Friedrichs

BASSOON

Gregory Quick, principal
David Ross
Martha Sholl

CONTRABASSOON

David Ross

HORN

Julia Pilant, principal
Paul Brown
Julie Bridge***
Stephen Lawlis
Jon Garland

TRUMPET

George Coble, principal,
Robert C. Soderberg Chair
Daniel Sapochetti**
John Raschella***

TROMBONE

William Harris, principal
Douglas Courtright

BASS TROMBONE

Jeffrey Gray

TUBA

Edwin Diefes, principal

TYMPANI

Douglas Igelsrud, principal

PERCUSSION

Herbert Flower, principal
Ernest Muzquiz
Michael Bull
Laurance Luttinger

HARP

Ursula Kwasnicka, principal,
Flora Mather Hosmer Chair

LIBRARIANS

Douglas Courtright
Kit Dodd

PERSONNEL MANAGERS

Gregory Quick
Cynthia Decker

STAGE MANAGER

Wayne Milks Sr.

ON LEAVE OF ABSENCE

Karin Ursin

* assistant principal

** assistant first chair

*** associate principal

The Rachel S. Thaler Concert Pianist Series

was established at Ithaca College in 1991 in honor of Rachel Thaler.

A native Ithacan and talented pianist, Rachel Thaler attended the Ithaca public schools and graduated from Ithaca High School. She was awarded a scholarship to attend the Ithaca Conservatory of Music, but her father's unexpected death shortly before classes began required her to change her plan and step in to manage the family's furniture business.

Although she was never able to formally pursue her studies at the conservatory, Mrs. Thaler saw to it that her two sons and six grandchildren all had the opportunity to play musical instruments. Her love of music has remained strong, as has her attachment to Ithaca College. Both she and her husband, Louis K. Thaler, were devoted supporters of the Friends of Ithaca College and members of the Tower Club for many years.

In addition to her musical skill, Rachel Thaler is a talented artist. She works with needle painting, an ancient Chinese technique that uses pieces of colored thread rather than paint to create the image. Her work has been exhibited at the Cornell Laboratory of Ornithology and in Rochester and Syracuse, and her technique has been featured in a video produced by the New York State Council on the Arts.

In endowing the concert series, Manley H. Thaler said, "My mother has always had an affinity for music. We wanted to do something in her honor during her lifetime. Because of her interest in Ithaca College and its outstanding music program, it was clear that the endowment fund should be created here."

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